

The BULLETIN

Of The

Columbia Scholastic Press Advisers Association

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Bryan Barker, Editor

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Is The Photo-Offset Process Less Expensive?

By Mary Cloutier Toivanen

The cost, method of production, and so forth of one school's newspaper as printed by the photo-offset process is dealt with in a factual, practical way in the article which follows by the adviser to the newspaper of Wakefield High School (2800 students), Arlington, Virginia. To the editor of the Bulletin she wrote: "For three years I have been adviser for their newspaper simply because the former adviser left to work for the government and because in an unwise moment I wrote on my qualifications sheet that previously I had been in charge of the school paper. I neglected to mention on that sheet that I had never heard of offset."

For 2500 copies of a four page 11 by 17 newspaper, we pay ninety dollars. Our yearly printing bill of \$1800 for 20 issues can be actors.

First our printer receives camera-ready copy from the staff. Camera-ready copy is prepared so that the printer simply photographs the copy, opaques the negative, burns the plate using half-tones we furnish, and prints the paper. He does not reduce our copy nor our ads nor our cartoons.

To prepare camera-ready copy, the staff needs two machines. One turns out copy; the second makes headlines. To make half-tones the school print shop uses a special camera.

As a composing machine, we use a varityper, which does what its name says: composes in various type depending on the type font one puts in the machine, i.e., bold face, italics, 10-point, 6-point. The machine justifies the right side of the column with the second typing.

The varityper, which turns out copy about half as fast as a typewriter since the copy must be typed twice, costs \$2525. Each type font costs \$40.50. A service policy on the machine, costing about \$168, is practically mandatory since serv-

icemen charge \$6.75 per hour portable to portable. The policy will postpone the complete overhaul of the machine which costs \$400-500. Life expectancy for the machine is another factor to consider. Our varityper is now six years old and the operators would like a newer model.

Doing copy on a varityper owned by the school may involve difficulties in getting operators. High school people can operate this machine with its standard keyboard, but proficiency comes with practice. For a time we were able to have students trained for one week by the company selling the machine. However, it is possible for one student to teach the operation to another.

Correction of errors may be done by using correction tape or by stripping-in the correction using razor blades and white cellophane tape. Some skill is required here, but with practice students become quite adept. The amount of stripping-in influences the time involved in opaquing by the printer. There was a time when our printing bill included an additional \$13 for excessive opaquing!

We own only one varityper and have managed to meet all our dead-

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lines. Schedules of our operators have been staggered so that the machine is in use almost every period of each day as well as after school.

Experienced varityper operators have no trouble getting part time jobs or permanent jobs after graduation. Printers have asked if any of our students are interested in part times jobs stripping-in and doing paste-ups.

When copy and paste-ups are done by students, the finished product will rarely look professional. Such results may best be obtained by having the copy set in regular type on a linotype. This combination method will make offset almost as expensive as letterpress except for half-tones which cost half as much as cuts. Half-tones of equal quality vary in price from printer to printer. One may ask two dollars for a half-tone up to 8 by 10 and a second may ask four dollars and a half. Some printers do not itemize their prices; other printers give a page by page price.

Less expensive machines used in preparing copy are proportional spacing typewriters or regular typewriters. Copy done on a regular typewriter reproduces better when reduced. We tried using a proportional spacing typewriter, but found we needed larger type size for editorials and needed boldface for crosslines.

The second machine necessary for the staff's doing its own paste-ups is one on which to make headlines. We own a Coxhead liner, costing \$1095. Each typemaster, and we have ten, costs an additional \$28.50. Around the edge of these plastic wheels are half inch teeth which break if the wheel is dropped or handled carelessly. Wheels with missing teeth are still usable in many cases. Type sizes vary from 48-point down to 12 in

various styles. Its operation is no problem and we have needed very little service on this particular machine. A headliner service policy costs \$115.

Fototype, which can be purchased from Fototype, Inc. in Chicago, is less expensive for headlines. It is similar to art-type in that the headline must be composed letter by letter.

A special camera, a Robertson 320, costing \$1970, contributes to our small printing bill since it is used by students in our print shop to make half-tones. Professionals say that two years training is necessary for proficiency. Our printing instructor apparently hasn't heard that theory since by January of the year our students can make beautiful half-tones. Occasionally if the staff chooses to use a glossy that is fuzzy, the print shop may request that the printer make that particular half-tone. It is amazing how a poor original in the hands of experts can produce a sharp half-tone.

Expenses discussed so far do not include a \$300 per year bill for supplies. Ribbons for the varityper cost \$4 each and we use a dozen a year. Ribbon shields changed with each ribbon cost 75 cents. The headliner uses paper costing four cents a foot in rolls of 100 feet. We use about two dozen rolls a year. We also use cement in quantities, non-reproducible blue pencils, industrial razor blades and white stripping-in tape. A plastic spray is used on the copy to minimize smearing. Photography costs the usual \$100 per year. Our printer furnishes at no cost paper on which we vari-type our copy, and sheets having non-reproducible blue lines which we use to do our paste-ups.

The dollar and cent picture

speaks loudly, but it doesn't tell the entire story. It is in no way indicative of the values which we prize so highly. We like doing our paper, almost every bit of it, ourselves. True, it is not so professional looking, and we have not won a medalist award, but high school students are not professionals.

We like the sharper pictures which result from offset. We like being able to have one or even

two cartoons every issue without having the expense of cuts. We like designing a different ad for each advertiser every issue without cost to him.

Above all we like the wealth of learning experiences many students get from producing our paper. After all, isn't that the primary purpose of a high school paper? So far as we are concerned, photo-offset, because of its variety of experiences, is less expensive.

Establishing 'The Proper Climate' Between Adviser, Administration

By Norma Thiele

The faculty adviser of "The Northerner," school newspaper, and "The Legend," annual, both produced by and for the 2,000 students of North Side High School, Fort Wayne, Indiana, brings to bear some very practical experience on a problem that all advisers have to deal with successfully or else. . . .

Establishing rapport with the administrator must begin the way this article must begin — with a definition of terms.

The "administration" here refers to the principal or his counterpart, the person under whose authority a particular school and its program are organized. It might also refer to someone farther removed from the school, such as the superintendent or board of education; but that is another matter.

It is the adviser, with the approval and co-operation of the principal, who creates the proper climate for a good publications program. To the adviser then falls the responsibility for promoting the kind of mutual understanding and tolerance that must exist between the administration and the publications department.

"Rapport" could be termed "prevention of censorship," for it is an understanding attitude on the part

of the administrator that most advisers hope to engender and keep. I wish someone had advised me when I began a new teaching job that it would be wise to sit down with the administrator and come to terms with him on certain policies and principles. The ensuing year might have been more painless for both of us.

Principal and adviser need to evolve agreement or at least mutual respect in the following areas: the purposes and objectives of a publication or publications program, the financing of such a program, the discipline and responsibility for staff behavior, and the authority and responsibility of the staff. Exactly how far the adviser wishes to go in each area is up to his judgment.

Certain techniques, however, can bring the administrator to an understanding point of view. The trick is to help him feel that he can trust the adviser's judgment

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and ability to direct the student staff.

One might say, then, that one step in establishing rapport takes place between the adviser and his pupils. As reliable student journalists, publications staffs have a responsibility to present to their readers both or all sides of a question; they should be taught and encouraged to look at the administrative as well as the student viewpoint. When the administrator can see that the staff is capable of analyzing a question and making judgments, he will be more inclined to trust them and their adviser.

A staff is more likely to earn the confidence of the administrator if they keep the confidences he entrusts to them. They can probably obtain a news scoop on the names of the valedictorian and salutatorian or on a new school policy if the administrator knows he can trust them not to release the information before he is ready to do so.

The adviser should also attempt to help the administrator see that unless the staff learns to assume the responsibility for what it does or says in print, much of the value of the publication is lost. Emphasize the wisdom of *guiding* a staff to make good decisions instead of refusing permission or censoring.

Disagreements (or censorship) can often be avoided by consulting the administrators before an action is taken or controversial material is published. Let him see that students recognize the implications of what they are doing. When he is impressed with the thinking of the best staff members, he will be more willing to allow them to develop their own judgment. They will also have the advantage of presenting their point of view before he formulates his own.

Another reaction should follow. The administrator will soon learn to use the student journalists as a sounding board for his own ideas and proposals. As unofficial representatives of the student body they can and often do help him to air his viewpoint or present it to the rest of the student body. If and when the administrator can be led to consider publication as both the reflectors and leaders of student opinion, half the battle is won.

If the administrator does not recognize the school publications as organs for informing the students, entertaining them, and reflecting the spirit of the school, it is the responsibility of the adviser to make that plain. All too often administrators attempt to withhold favorable information with the results that rumors grow instead. Publication provide a tool for scotching such rumors with facts.

A climate of mutual trust can be promoted by the exchange of favors. A file of pictures used in the yearbook or the newspaper can often help the administration to identify student or portray school activities for outsiders. When members of the publications staff prepare lists for the index in the yearbook or for publication of homeroom numbers, little extra effort is necessary to make a carbon copy that is useful in the principal's office. The publications photographers should be available to take and supply publicity pictures. When suggestions or story tips are welcome, others will be more likely to follow.

The rapport, finally, must be based on the mutual recognition that you will never put out a perfect publication. If a publication is to be a good teaching device it must be founded on comprehensiveness, fairness, regularity,

and punctuality. Adults cannot achieve perfection in these areas; it is unfair to expect students to do so.

Most problems from misunder-

standing, which in turn is the result of lack of communication in either direction. The adviser and administrator should be able to set a good example for their pupils.

School Publications: A Mirror Or A Projection

By John V. Field

Here are the elements of opening remarks on this subject as made by John V. Field, assistant professor of journalism and consultant for the University of Michigan's Bureau of School Services, on the occasion of the March 1959 annual convention of the Columbia Scholastic Press Association. His remarks were followed by group discussion.

You've often heard the opinion, I am sure, that "The Press should hold a mirror up to Life," and, as with most glibly rattled-off dicta of this kind, much careful thought is supposed to have preceded the remark.

The only trouble is, what does it really mean? As a figure of speech it could indicate that *everything* that happens is to be duly recorded in the Press in some robot-like fashion so that the record will be, at least, entirely comprehensive, a total corpus. This goal would seem to stem from the frustrations of some historian who wanted to know all that happened at a given place in a given time and had to depend upon sketchy materials for his sources.

But is there any reason to assume that he would know any more of real truth if he *had* had such exhaustive data before him? Does not this idea, as with so many others today, indicate an obsession with machine-like totality, almost to the point of forgetting, or even rejecting, the human contribution? For we submit that it is only through intelligent evaluation, selection, and interpretation of data that we can begin to comprehend

the actual truth or reality of a situation, and this, of course, means the creative contribution of the human brain has been added to the material before it reaches us.

A mirror will reveal all the debris, all the clutter, all the unimportant along with the worthy, and bounce it right back at you from its glass and metal surface without intelligence and without any real point. It would seem to us that school publications can, and should, do much more for their readers than simply bounce the appearance of reality back at them. In fact, we doubt that this would be much of a service at all.

For while a staff should be seriously concerned with giving the reader *all* the important information about its school, isn't it also its job to winnow out the trivial and unimportant, especially when the inclusion of all this may well give a distorted picture far from the truth?

For some staffs, arrival at this idea in their editorial thinking would represent a sort of half-way point. These would be staffs which had started out with the idea that the snide, the trivial, the unimportant, and the jeering had a

place in the school press. They evolved from that to the idea that *everything* which went on to be faithfully recorded. They are now perhaps ready to question even this.

The holder of such an attitude might be asked "How can you best show your school; with a mirror, or with a movie?" The answer will be obvious, and will be correct, for with the mirror there will be only completeness (within its reversed image), but with the film there will be selection, emphasis, organization, drama, human-ness. Interest will be captured and held, identification and empathy secured, emotions and understanding heightened as the projected image is revealed upon the screen, for this image has come from the creativity of the human brain and thus can be *more true* than the illusion of mere reality.

And so now the staff may be ready to consider the school publications as projections of the function of the school: education for active citizenship in a democracy, and in the world.

Certainly staff members of school publications will have spent some time discussing what their education is for, and what their role in it is, for without this they could hardly understand how to project the activity for public understanding. We find that the best publications have regular and frequent editorial board discussions of these broader issues, and it is here that the adviser can get in some of his most creative teaching in the role of guide, resource person, maker of suggestions for inquiry and fact-finding, pointer to new and expanded horizons. The successful staff knows that ideas must precede production if the result is to be worth the reader's time.

All the school activities, organizations, groupings, individuals, and

course work is then looked at a fresh and with interpretations: "How do we project these myriad activities and ideas for our readers to give them a better understanding of what our school, and of what *being* a student (or teacher, or administrator, or custodian, or parent, etc.) in our school is like? How can we make this wonderful thing which is school life for them? How can we make our fellow-students understand more truly what is happening to them during these wonderful years by projecting and interpreting the events for them? How can we delineate the place of the school in the community? How can we show the important position of the school in relation to all that goes on in the community, in the state, the region, the nation, the world?

Seeking answers to these questions will aid any staff in coming to grips with how to project the story of its school through its publications — surely a much more exciting and maturing experience than merely trying to hold up a mirror?

In sum, then, we believe that the school publication staff with a sense of service and self-esteem will be well-advised constantly to seek methods for adequate projection of school life for the readers, and constantly to evaluate and re-appraise the contest selected for this projection in light of the basic purposes of the publication (which purposes, presumably, will have been decided upon earlier).

We now invite this group to a discussion of the purposes of school publications, of how to project school life for readers, and of the meaning of mirror reflection, plus any related items which may occur to you. Thank you.

The Sponsor's Leadership: A Willingness To Be Forgotten

By Robert M. Rothstein

In The Bulletin for January 1960 there appeared an article headlined, "And, Incidentally, A Paper," which dealt with personality problems associated with students in school press work. It was written by the adviser of the CSPA medalist — and an NSPA All American-winning paper put out by the 3,300 students in East High School in Denver, Colorado. In what follows, this same author discusses another psychological problem associated with school press activity. As with the first article, the appropriate headline above is by the author.

He leads best who leads the least. If the purposes of a high school paper are to teach students independence, give them practice in making their own decisions, and help them to find their individuality, then the above maxim applies to the leadership the newspaper sponsor must exert; and, more important, the type of leadership he should encourage in the editor and other leaders of the paper.

For high school students, long kept in a dependent state by their parents, are unaccustomed to accepting the responsibility of thinking for themselves; and they must be encouraged over and over again to use their own instincts.

Ernie, an editor of the paper, was this type of student. Possessed of writing ability, he became a leader on the staff, but he didn't know how to lead. Coddled at home, he was not used to a position where he was left on his own. He constantly asked for advice on how to do things and would not make a decision without numerous consultations. When confronted with the question, "What do you think you ought to do?", he seemed lost. To cover up his feelings of inadequacy, he assumed an authoritarian manner with the staff members. He yelled at them when-

ever he wanted anything done, or, because his parents always did things for him, he distrusted the staff and would do their jobs himself.

Ernie had little respect for the abilities of the other students and criticised them unmercifully when they made a mistake. Ernie's dependent nature made him a perfectionist, and a wrong headline or lead would bring on a stream of invective that led to an atmosphere of tension on the staff. His one-man leadership was in question, and the other staff members were very hostile towards him. Ernie felt this bitterness keenly, realized something was wrong, and, without being told, sought help.

"I can't seem to get the kids to do what I want," he complained.

"You want them to do something they're not doing," I reflected.

"Yes. It seems to me they ought to be able to write a simple story without it having to be sent back fifty times."

"They can't get it right."

"Not even when I yell at 'em. I have to yell at them to do something just like my parents yell at me. They're like a bunch of babies sometimes. I get disgusted."

"Your parents yell at you."

"Yeah. For every little thing. Pick up your clothes, don't stay out

late, brush your teeth. My mother even butters my bread for me."

"You don't get much chance to do things on your own."

"You said it! They don't trust me. I think I'm old enough and responsible enough to do the right thing. But they... Oh, well, this has nothing to do with the staff."

"You don't think this has anything to do with the staff?"

(Ernie was quiet for several minutes.) "You mean you think maybe I don't trust the kids?"

After this glimmer of insight, Ernie worked very hard to be a different type of leader. He discussed the problem many more times, and, after several months, showed he had been successful by beginning to delegate more and more responsibility. He learned to correct mistakes by supplying information rather than criticism, and he bestowed praise more often.

The newspaper itself wasn't much better without Ernie's complete control, but the atmosphere became freed and Ernie did comment once that he wasn't "working as hard."

Studies of group psychology have shown that more far-reaching results are achieved when a democratic rather than an authoritarian atmosphere pervades a group. Group psychology also tells us that members of a group will look to a leader for help if it is forthcoming but will endeavor to find their own solutions when this assistance is not offered.

In Ernie's case, the students had little incentive to do a job when Ernie was doing it for them. When he gave them a chance to feel the satisfaction and reward of accomplishing something on their own, they tried even harder.

How far this permissiveness can be carried when dealing with high

school publications' people in an air of tension and deadlines is something the individual sponsor must work out for himself. Much depends on the personality of the sponsor and how permissive he feels his personal quirks will allow him to get.

Certain limits must be set of course. Certain rules must be followed, but this is all part of a high school student's education, for he will find it necessary to conform to standards in society too. However, being treated with respect and like an adult is a new experience for most students. They usually respond like a duck to water, for one of the chief struggles that consumes their energies at this age is the attempt to achieve independence from the home and make their own way in an adult world.

The sponsor can help them win their independence by being one of the few adults to use their judgment. The newspaper is, after all, different from an ordinary classroom. It is a social situation in which students get a chance to try out their social aptitude as well as their academic prowess.

By encouraging students to work things out for themselves the sponsor may find that he is now free to work with and make himself available to the weak members of the staff who are afraid to try themselves out and not to be afraid of mistakes. Many of the members of the staff hover on the periphery of the group, and, because of their defensive natures, have difficulty getting in on the activities of the others. They need help in getting along with members of the opposite sex and with achieving independence. It is with these people the sponsor must work. They need much encouragement if they are to discover themselves.

Applying this type of permissive leadership gives staff members a chance to do as much as they want to do. The newspaper becomes theirs, but they must be taught to accept the responsibility that goes with this trust as well as accepting the credit for a job well done. The sponsor gives up his role as an authority who delegates jobs.

And so, the effective sponsor is one who can create the atmosphere and conditions by which he loses his leadership. As he teaches the editor and other staff leaders also to do this, the staff gradually takes over more and more of the sponsor's authority. The staff becomes more self directive, and, as

they learn to accept the responsibility for their own acts, this leads to greater use of the group's potential. The sponsor finds, of course, that he is in the background and not in the limelight giving commands and leading the charge. He must be unobtrusive if he is to be effective; his most important characteristic is a willingness to be forgotten.

By letting staff members arrive at decisions themselves, the sponsor may be teaching more than he realizes, for in a true democracy the average person as well as the best must be encouraged to be more active.

How To Establish Sources For Magazine Copy

By Mrs. Niel J. Beck

The adviser to "The Keyhole," the literary magazine of Center Moriches High School (school population around 300), Center Moriches, Long Island, New York, gives some practical hints on a rather familiar subject: how to get more written material for the magazine. Having studied journalism in the graduate school of the University of Minnesota, she came East and had commercial editorial experience for ten years. When her husband was name-requested by the army to establish a radio-communications station on Okinawa, she followed with her two children and stayed on that beautiful island for seven years, taught high school English and music, and "advised" the newspaper and yearbook. She and her family returned to America in 1953, and in the seven months it took to do that literally toured the whole world.

Were you a prospective contributor to a national magazine, seeking a market for story, poem or article, one fact would become speedily apparent: while some magazines are wide-open for contributions, welcoming new writers, others are, in effect, closed corporations. Sending in your manuscript to one of these latter magazines would be, in most instances, a waste of time and postage, for these publications plan their contents in relation to their own staffs, and, except for "invit-

ed" contributors, have no space for anything not staff-written.

Similarly, in the school magazine, policies vary. In those schools where journalism classes flourish, the school magazine is often written and edited solely by the journalism class, as class assignments, with grades awarded according to the amount and quality of work done.

Even in schools which boast no journalism class, magazines may frequently be one hundred per cent

staff-written — not because contributions of students are *unwelcome*, but because such contributions are so few, despite constant encouragement, as to be practically nonexistent.

Since the prime purpose of a school literary magazine — from our viewpoint, at least — is to provide a legitimate expression outlet for the students of the school, it is important to induce as many of those students as possible to participate actively in the production of the magazine. Those apprehensive or diffident about their talents, we try to inveigle into contributing anonymously or by pen name, if need be.

To spark the initiative of this second class of students contributors, we have found, among other gimmicks, contests with several subdivisions — short fiction, articles, poems, editorials, cartoons, etc. — to be most successful. Prizes need not be large. If the budget is limited (as what magazine budget is not?), an enterprising local theatre manager, in return for the favorable publicity entailed, will gladly provide pairs of complimentary tickets as prizes. Similarly, the local soda fountain, or teen-age "huddle," will furnish sundaes or sandwiches to complete the gala evening for contest winners and their guests.

An added "bonus" of the contest stratagem is that often the winners, their diffidence replaced with newfound confidence, become valuable staff-members. If you, as we, make it a point to print all usable materials resulting from such a contest, you will find that it is not only the winners who join the staff. (What is more mesmeric than the sight of one's own words in print?)

And now, the contest over, what other, more routine sources of

copy are there for the high school magazine? Of prime importance, of course, are the assignments to the staff. To guide the editors, each new member, upon joining the staff, fills out a short questionnaire, jotting down his job preferences, desires, special interests, and talents. In accordance with these expressed interests and skills are the assignments. But what if there are gaps to be filled, and trial-and-error from our staff-pool do not provide the answers? Then, we try, (politely, at first), to lasso someone suitable for the job. Sports' editor, for example — because there is no newspaper published in our school, our magazine attempts to cover departments not ordinarily associated with strictly literary magazines — by elementary gumshoeing around the athletic and English departments, we ascertain the names of one or two students who, conversant with school athletics, have, nevertheless, a nodding acquaintance with coherent sentences. In this way we have corralled more than one very competent sports editor.

In addition to regular assignments, the staff members are continually encouraged to use ingenuity and imagination in developing new departments and special features — perhaps a novel approach to a holiday (leap year is a case in point). To facilitate fulfillment of assignments, copy lines should be set up from which to work. Five of the most obvious and constantly used copy sources are:

1. classrooms—perceptive, and/or provocative articles and editorials may stem from a lively class discussion, an unusual class assignment, or an unusual method of filling a routine class assignment. On the lighter side, "boners" and unwittingly humorous anecdotes well spontaneously, and oftentimes hi-

lariously, from classroom situations:

2. faculty members — prime source for interviews, not only regarding themselves, but even more importantly, for interpretation of the significance of news events touching their subject-areas;

3. the administration — an especially valuable source for editorial topics, explanations regarding school policy and planning, official guidance or controversial subjects, comments on news items affecting the school;

4. extra-curricular activities — these include student council meetings, class organization plans, field trips of interest, concerts, plays, club news, social and athletic activities;

5. finally, the students themselves are a sine-qua-non source for copy: scholastic and athletic honors, special merit awards in art, music, essay contests, are all sure-fire copy sources. Opinion polls, serious and humorous, are unfailingly popular, (though it is a moot question whether the greater interest stems from the individuals answering, or the questions asked.)

Articles in series, under the same title, lend a continuing interest: "Where Are the Grads of Yesteryear?" is always much-read. By breaking up the list into quarterly sections, these successive articles containing current news anent the previous year's graduates, become more personal, less statistical. "So You're Going to College?" featuring first-person articles by teachers on their alma maters, created much favorable comment from upper classmen, especially. "Know Your School" acquainted many students with extra-curricular opportunities hitherto unknown, and the series was instrumental in swelling the member-

ship lists of more than one little-known activity and organization.

Fiction can be, and often is, a problem. In our situation it has seemed most effective to assign short stories to the more ambitious members of the staff, rotating so that no one member is overburdened. In addition, we make certain that no English teacher is unaware of our needs in any creative field, so that if any creative writing assignment yields usable pieces, they will unfailingly be forwarded to the magazine. Poetry is rare, indeed, despite our many, and heart-breaking pleas.

Although editorials are, first of all, the editor' job, we continually exhort every student — staff-member or not — to "sound off" on subjects upon which he feels strongly. To our surprise, this has netted us many well-thought-out and needed editorials, some, struck off at white heat, by students before thought irresponsible and indifferent. In one such case, an impromptu editorial opened up new horizons for the student, revealing depths of though, integrity, and maturity, unsuspected even by himself.

Occasionally — although not as often as we could wish — a foreign language crossword puzzle or anecdote finds its way into the magazine, always eliciting favorable comments from those who have taken (or are now struggling with) that language.

So do the copy sources for the high school magazine, of which we have mentioned only a few, and those the most obvious, begin to take form, and the copy lines to those sources become more established until many of them become routine in their use. I need hardly mention, I am sure, that the larger the variety of sources used in the content of the magazine,

the more truly the magazine will reflect all the facets of school life, making it veritably an organ of the student body in its entirety.

New York H. S. Adviser Outlines 7 Guideposts To Sportswriting

By John E. London

"The reason a teacher stays young in the journalism field is because of the type of youngster who works on the paper. They all seem to be optimistic, with a smile on their faces and a willingness to accept any challenges." So wrote the contributor of the following article to the editors of *The Bulletin*. The adviser to "The Chariot," CSPA medalist winning newspaper of New Hyde Park Memorial High School (1934 students), New Hyde Park, New York, Mr. London teaches English and journalism.

Writing of sports, like the field it encompasses, matures only through constant practice. Skill in the use of the English language is needed, and a working knowledge of writing techniques is good. However, the sports writer is similar to the green scrub who turns out at the start of a varsity season, and through patient coaching, unremitting practice, and actual game participation, finds himself a veteran player. The sports reporter should go through a similar experience. Gathering information, sifting the facts for the real story, and finally polishing the material turns the cub reporter into the veteran writer.

The editorial board of our school paper, "The Chariot," has set up seven basic steps to help a willing journalism student develop into a writer of sports news. These guides attempt to provide the paper with reliable coverage by trained students. The school population enjoys sports, its colorful language, and its exciting action. The reporter is constantly reminded of this fact. His job is to bring the world of the playing field into the classroom through the medium of the sports page. The challenge is to present the information in the

most interesting manner possible.

Key to good sports writing is a strong, dynamic editor. He will set the tone of the page. His understanding of sports and his ability to assign the right coverage for each event will spell success or failure. The ability to edit copy will be a strengthening factor. Reporters learn through experience, and the experience of re-writing stories polishes the writer. The editor is the person to see that this is done.

The editor's ability to maintain deadlines firmly will give the sports staff definite objectives. A good reporter recognizes and respects his editor's goals. He will try to meet the standards. The esprit de corps of the sports staff begins to form when the editor grasps the helm firmly and gives directions to his writers. Assignments become something more than covering a game. They become a matter of good writing and putting substance into the material which reports events of the sports world.

The second step is the understanding of sportsmanship. It is something spoken of as "being fair." Sports reporters are taught to recognize prejudice as opposed to school spirit. Knocking the home

team, if they are constant losers, is a sign of prejudiced reporting. Gloating with malice aforethought over beaten rivals is just as bad. Victory stories can be written excitingly and still show integrity and fairness.

It may be difficult for a reporter to be impartial especially if chronic losses affect the home team. However, the ability to let the home team down easily and still report the game unemotionally will be the test of fairness to both teams. It takes much practice to produce such a reporter.

Step three is knowledge of the game. We like to say, "Learn the lingo of the game." All sports have certain words and phrases which have become identified with them. Our reporters are given lists of these expressions. They are expected to use and improve upon them. Verbs, especially, are geared for each sport. The constant search for another way to report a game becomes one of the editor's methods in urging high level reporting.

Humdrum jobs are always rewritten to improve the quality of the story. The reporter turning in a poor story is shown where good terminology could perk up the story. Headlines are checked very carefully for sports terms. The sports editor makes the reporter aware that each headline must catch the student reader's eye as well as announce the story it contains.

Knowledge of the game is the fourth guidepost. This is such an obvious fact that it is sometimes taken for granted. Reporters are given a superficial brush-up by a careless editor and sent out to cover a game. The resulting story then shows what is really happening.

One method of teaching know-

ledge of the game is reading the daily newspaper for sports stories. Discussions of baseball, football, or other seasonal sports enable reporters to use the terms of the game, understand rulings, and become familiar with figures prominent in the game.

We have developed an interesting and rather unusual method of making reporters aware of game knowledge. A girl is added to the sports staff. We choose a bright, eager youngster with a desire to write for the paper. Since most female journalism students show little interest in sports writing, we try to choose a girl who has a slight acquaintance with the standard seasonal games. The cub reporter is then sent out to cover varsity contests with a seasoned writer. Ostensibly the young lady has gone along to learn the mysteries of the sportswriting world. But the boys don't think so. An encroachment is being made into traditionally male territory. The reactions are foregone conclusions.

As the young lady gets solo assignments, and begins to report game stories, the boys improve and attempt to be one step better. Once the climate is established, and the good-natured rivalry is going, accuracy sharpens, self-criticism adds luster to dull stories, and the general spirit lifts.

Two years ago the young lady used for this type of assignment proved so proficient that she rose to be sports editor the following year. She turned in an excellent job and proved to be one of the best sports editors in the country.

The fifth step is one that all newspaper reporters are taught. Get the facts! Locker room chatter may be colorful, but is it factual? Opinions tossed off by a disgruntled pitcher or an injured half-back may have some truth, but

shall we put them into print without sifting emotion from fact? The sports writer is instructed to go to the source of the information. Go to the coach of the sport, or to the referee of a game. People in official positions will aid in the accurate accumulation of facts. Player interviews will produce information which may be used. The newspaper morgue will yield information on the home team and possibly on the rival squad. The rival school paper should be read, if copies are available, to substantiate facts.

Everyone is aware of the place for sports opinion . . . the column. This device is used to inform the student body that comment is being worked around the facts of the sports event. The conscientious reporter will remember that color does not mean opinion and will stick to the facts.

Good supervision on the part of the faculty adviser and the sports editor will produce good results on the part of the writer. Dramatic reporting is stressed on our paper, but it is made clear that if the facts are slighted, the story will lose its validity. A high school public can be extremely critical.

Number six on the list is another obvious statement. Handle a sports story as though it were a regular news story. The reporter is taught not to lose sight of the 5'W's. The manner in which the sports event is handled may be best viewed through language of the game. The flavor of the game, the excitement of the spectators may be projected through the stylized vocabulary of the sports page. However, the fundamentals of the game are expected to be pure news. Austere factual girders may be fleshed out with dramatic adjectives and vivid verbs. Personal interview and direct quo-

tations will make the sports article something the reader will enjoy. Yet, underneath lies the basic news story. An event has occurred which will be of interest to the students. Who, what, when, where, and why still are the best tools of the reporter. Facts are being relayed to the reader. Just because this event has occurred between two uniformed sets of boys or girls bearing different school colors should matter very little to the reporter. It is news. The reader should not be put into the position of having to distill fact from opinion or trying to read between the lines.

Last of the guideposts is legwork. The veteran reporter knows that if you don't get the story yourself, you will never get it straight. Visits to the coaches' office, locker rooms, and playing fields will provide the material for the sports page. Personal observation will always provide as much information as a reporter can use. Some reporters use the cubs for getting information. This is a poor practice. The cub is not learning because he simply relays the facts as he sees them to a re-write man. It can be immediately seen what will occur to page quality of this is allowed to continue.

It may be pointed out that the great sports writers of our day do most of their own legwork. They perform their own interviews and check the facts. Their stories and columns reflect this fact.

In becoming accustomed to doing his own legwork, the writer will learn how readily people are to be helpful. He will learn about the fund of information that score books can yield. He will be amazed how cooperative rival school reporters will be with information. He will also find that the writing of the story will be

much easier because he has felt a great deal of the game. Leg-work may be last on this list, but it is probably the most fundamental thing a sports writer can learn.

In conclusion it should be said, that no one thing makes sports-writing the unique field that it is. It takes a combination of fac-

tors. Personality was not discussed and this may have a tremendous bearing on a writer's view toward a game. However, the thought of this article was to be general. Sportswriting may be a technique acquired by many students. The seven steps outlined was meant for this group.

Some Practical Suggestions On Teaching Creative Writing

By Lawrence Biener

The adviser of a CSPA-medalist-winning, attractive, literary-arts magazine, "Parsons Torch," created by the students at Parsons Junior High School, Flushing, New York, discusses in some detail two of the major aspects of creative writing: the subject matter of fiction, and a number of useful techniques in teaching the craft of writing. The author is also chairman of the English department in this modern, fully-equipped school for 1,800 students, and, as one would almost expect, teaches a specially-selected creative writing class

I

Early in his first discussion on the subject matter of fiction, the creative writing teacher must be prepared to welcome an inevitable question. From the back of the room a thin, potential Katherine Mansfield will rise to ask incredulously: "What am I going to write about? Nothing has ever happened to me." The little girl with the saucer-like eyes will have struck a responsive chord by verbalizing the thought in the minds of her classmates. Sparked with the enthusiasm of a new adventure, they are eager to write. But about what?

Each young writer in the room is firmly convinced that the real drama of life has somehow eluded him. In desperation he has begun to invent an epic about an old derelict who discovers too late a pot of gold near the bench in the park on which he has collapsed. Or is it now, in the age of Sputnik, about the space explorer whose rocket zooms to a crash land-

ing on an uncharted asteroid?

Unless the teacher is alert to this opening challenge and is prepared to fire a double-barreled salvo, he faces the loss of his class to a world of hopeless fantasy. He must be ready to show that creative writers need not embark on derivative excursions into an unreal world in search of themes. Using every weapon at his command, he must convince his students to examine the real problems of everyday life for their stories.

The two weapons of the teacher are, of course, powerful convincers. First, through carefully-planned discussion in class, the instructor attempts to get his youngsters to understand their own emotions and experiences as their primary natural resource. Getting insights into their own behavior helps to uncover the richest source of available material. Only by understanding themselves better can they hope to understand and interpret the actions of others. Sec-

ond, the teacher marshals selected pieces of amateur or professional writing to bolster his attack. He shows his pupils how more experienced writers have used the ideas and themes discussed in class to develop works of fiction. If he has been successful in this dual approach, the teacher will find his class ready to abandon its previous misconceptions about the subject matter of fiction and ready to begin the serious business of writing.

In theory, you agree, this all sounds fine. But how does the instructor, especially an inexperienced one, begin? Is there a starting point, a formula of some kind that can insure success?

Teaching creative writing is, of course, like all other teaching. You have to feel your way slowing, especially at first. Devices recommended by others may not work in your classroom. Yet certain techniques can be suggested. You may find it necessary to modify them to suit your own purposes, but at least they are points of departure.

The aim of your first discussions should be to get your class to appreciate the value of their own emotions and experiences. Your students must learn to look at their lives objectively, to see themselves with eyes of the writer. They must learn to examine common events in their lives and to evaluate the similarities of their responses to them. Above all, they must learn to trust their feelings and emotions.

The role of the teacher must be that of a moderator in these discussions. He motivates, throws out a leading question, clarifies an idea, and occasionally offers an opinion. Essentially, however, he allows the students to carry the discussion, to learn as they explore their own minds.

Specifically, the teacher begins

with a question to stimulate discussion. Have you ever been disappointed with a birthday? Why? From the many responses to this query, you will be able to list a number of generalizations about birthdays, ideas that seem common to the group. 1. To other people, our birthdays are just ordinary days. 2. We expect too much from our birthdays. 3. Birthdays are most important in childhood. 4. As we get older, most of us want to forget about our birthdays.

Encourage your pupils to tell about particular birthdays, to describe their joys and disappointments. An effective device is for the teacher to inject occasionally a personal anecdote into the discussion. Have the class conclude how similarly all of us feel about birthdays.

Follow the same pattern with other questions. How did you feel the first time you left home to go to camp? Why do so many boys find it difficult to ask a girl for a date? Why is it so hard for teenagers to imagine their parents as young people? Like the surgeon preparing for a serious operation, we must first begin by uncovering the outer layers, not of tissue but of consciousness.

Soon we can proceed further. Once our neophytes have begun to become aware of themselves, we can begin to have them observe and evaluate others. H. G. Wells on one occasion told how his innate shyness contributed to his understanding of human behavior. Too shy to enjoy the conversational give-and-take at parties, he would retire to a chair in a corner and observe the actions of the other guests. Following the example of H. G. Wells, we must urge our novices to study people, to learn to interpret the nuances of human behavior. For example, do

all people walk alike? Your pupils will discover that some strut while others shuffle, that still others amble, slink or lope. Have your students observe each other's speech? Do most people speak in complete sentences or in choppy phrases? How many people tend to repeat themselves, saying the same thing over and over again? How does the region in which a person lives affect his speech?

Try this one on your class. Is the average person consistent in his actions? Will he always open a door with his left hand or button his coat from top to bottom? Will he always respond in the same way to praise? To an insult?

With all of these devices we are striving for the same goal, to instill into our youngsters the sensitivity of the writer. If we are at all successful with our discussions, the day will come when our young writers will learn to catch the significance of a surreptitious glance, a repressed sigh, or a sudden, almost invisible, tremor.

The second weapon of the teacher, as we said earlier, is to use amateur or professional writing as a device. Here we have an opportunity to examine some of the basic relationship of life, already structured in the form of a story, sketch, or poem. If you have on hand successful compositions of previous years, perhaps published in the school magazine, you will possess an excellent stimulant. "Here's an example of what I mean from last term's magazine." Or "The girl who sat in Gloria's seat last year wrote this." Words like these will do wonders for some of the doubters in the class.

Eventually, you will want to turn to an examination of professional writing, to study both structure and meaning. What

have the great writers had to say about life? As a starter, read Sherwood Anderson's sketch, *Discovery of a Father*, to your class. What does Anderson have to say about the relationship between a father and son? Discuss why the author, unlike his mother, was disappointed in his father. What does a son expect of his father? A father of his son? How is Anderson finally reconciled to accept his father for what he is? With older groups you might want to discuss the role of a father in the emotional development of his child.

Or what, using a favorite Hemingway theme, is the nature of the affection that binds men in battle? Get a copy of Ernie Pyle's poignant description of the death of Captain Henry Waskow in 1944 and read it to your group. What can we learn about life from the simple words of a soldier who stoops, straightens the collar of his dead captain's uniform and whispers, "I sure am sorry, sir."

Or, turning to romance, take up Maureen Daly's classic short story, *Sixteen*, with your class. Why is it important at the beginning of the story for the heroine to tell us that she is wise in the ways of the world? Yet why is she so eager for romance that she willingly deceives herself? Why does she struggle so to cling to her dream for just a few more hours?

Your students will learn a great deal from well-chosen examples of professional writing. By combining your discussions with related readings, your pupils will become aware of themselves and their surroundings.

What I have outlined is, of course, only a beginning. You will discover many worthwhile techniques of your own as you experiment with your classes. Try

anything once. You may be surprised at the results you will get. Perhaps most important of all is not to become discouraged. Your personal enthusiasm will contribute greatly to the success of your classes.

II

But the responsibility of the creative writing teacher goes a great deal further than just acquainting his pupils with the subject matter of fiction. Especially with youngsters of secondary school age, it became his duty to show his young writers how to shape and structure their newborn ideas.

The teacher cannot, as is sometimes suggested, allow his students to wander aimlessly through the creative vineyards. It is only the unusually gifted child who will stumble upon an acceptable form for his creation, and even he may know how to duplicate the first, fortuitous success.

Just as the apprentice in any field of endeavor must be introduced to the tools of his trade, so must the young writer be shown the various forms into which he may channel his work. Failure to provide guidance on the part of the instructor is almost certain to result in the ultimate discouragement of his pupil.Flushed with the creative urge, he will sit down at his desk, fumble through several abortive starts, and eventually surrender to the hopelessness of the situation. "I have an idea," he will say, "but I don't know how to begin." It is the responsibility of the teacher to see that he gets started and to help him with his first uncertain steps.

What can the writing teacher do to help? There are many things.

His first lessons on technique should concern themselves with the basic skills necessary for all prose

and poetry: namely, developing attitudes toward characters; writing descriptions of people, places and things; writing dialogues interspersed with description; writing summaries of background material; and finally, getting full dramatic value from the development of major incidents.

It is necessary to elaborate in some degree on these basic skills.

A young writer starting a sketch or story should have a point of view or attitude toward his material. By beginning with a definite attitude, he can immediately restrict his line of development, guiding it into a single channel instead of into a number of tangential directions.

Let us say that your young writer has begun to write a character sketch. Right at the beginning he states his attitude toward his character. "I have never known another person as universally admired as Uncle Philip." Or, "My sister's ability to forget directions has often amused our family." In both sentences the writer, by expressing a concrete attitude, has constructed a skeleton on which to build. In the first example the writer will proceed to show the reasons for the universal admiration of his uncle, and in the second he will explain why the sister is forgetful and perhaps afford us with a number of humorous anecdotes, showing her in action. Teaching your pupil to begin a sketch in this way will limit his line of development, providing him with a simple plan that he can follow without too much difficulty.

Another early series of exercises in technique should deal with the writing of descriptions. Before beginning, you will have to stress a number of basic concepts to our young, adjective-oriented creators. The most important notion is that

it is not necessary to describe people or objects in exhausting detail. Instead, it is much more advantageous to paint our canvas in broad, dramatic strokes. A writer should suggest, not overload an image with cumbersome, impossible-to-remember details. The effect of an overwritten description is to blur the image you intended to create.

As an example of an effective description, put this creation of P. G. Wodehouse on your board: "She had bright, bulging eyes and a lot of yellow hair, and when she spoke she showed about fifty-seven front teeth." Let your class evaluate this description. Has the author created a vivid image? If so, why? Compare it with one in which many features of a person are described in detail. Which makes a more effective description? Why?

You will find in your own reading many other examples to discuss. Stress always the need to see people and things freshly. Urge your youngsters not to accept the first word that comes along, but to search always for the exact word. In descriptions, as in all good writing, aim for simplicity, color, and effectiveness.

Still another basic tool of the writer is the use of dialogue. In writing dialogue another important idea must be advanced. Dialogue must never be used merely for the sake of injecting conversation in to a piece of prose. Dialogue must always further the progress of the story in some way. It must reveal some aspect of character, advance the plot, create additional suspense.

The teacher and pupil will also be concerned with making the dialogue sound realistic. It should have the ring of real speech and should sound as though it could

have been spoken by the person into whose mouth it has been put.

Students can be taught to listen for the rhythms of speech. As an exercise, have your writers reproduce a portion of the conversation at the dinner table at home. Ask them to include conversational tags and any descriptive lines needed for transitions. Simple exercises of this kind will give your students a feeling for dialogue.

Two cautions. Keep away from dialect until you are convinced that your pupils can reproduce effective standard conversation. Also urge your pupils to try for consistency. A character who uses contractions, for example, should not suddenly become formal in his speech. Youngsters enjoy writing dialogue. With guidance and encouragement they will produce satisfying results.

A neglected skill that must be taught is the writing of background material in summary form as preparation for the development of the climactic incidents of a story or sketch. Examine the structure of a random sampling of your favorite short stories. You will observe that many of them follow a similar pattern. Before the author begins to describe his major incident or event, he spends a number of paragraphs — sometimes pages — building up to it. He provides information, frequently in summary form, that must be understood to get the full significance of the major episode that follows. We call this summary background material. It may include description, characterization, or a brief listing of events needed as a prerequisite for an appreciation of the major event in the story.

Read Jerome Weidman's *The Tuxedo* to see how a professional groups his background material.

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In this story a delivery boy has an unforgettable experience at the home of a jilted bride. Before we get to this episode, however, the author tells us about the stinginess of his employer, the cardinal principles of the tuxedo-renting business, and the routines of a delivery boy. These facts, grouped as background material, are essential for a complete appreciation of the story.

When a writer feels that he has included sufficient background material, he then begins to introduce his major episode by making a statement that starts at a specific time, something like, "On a dismal morning in April, I walked from my office for the last time." He is now ready to describe his important incident in detail.

Teach your students to summarize effectively, to include enough background material in a story. Very often when a story fails to come off, it is because the writer has not prepared his reader skillfully for the major event.

In developing a major episode in a story, it is necessary to employ some of the techniques we have already mentioned. Begin by studying the stories of professionals. Notice how they combine summary, the use of dialogue, detailed descriptions and short characterizations, to develop an effective scene. Teach your pupils that in writing we indicate the importance of an event by lengthening our account of it. When an event is crucial, we describe it in detail. When it is unimportant, we glide quickly over it by means of a summary.

The development of the major episode is, of course, the rock upon which our young navigator will flounder. Most young writers do not realize fully the dramatic potentiality of a scene, nor do they ex-

ploit its advantages fully. Acquiring the ability to get full dramatic value from a scene takes time, study, and experience. It comes slowly, but with persistence it does come.

A wonderful exercise is to take a scene written by a student, mimeograph it, and expand it to its full potential in class by adding additional description and dialogue. Your pupils will be able to see the importance almost immediately of lengthening a major incident. It will help them the next time they attempt to put one together.

These, then — attitudes, descriptions, dialogue, background material, and major incidents — are some of the ingredients of our literary stew. Like beef and vegetables in the hands of a fumbler, they can be made into a decidedly unpalatable dish. But guided by the hand of a master French chef, these same ingredients . . . Voila!

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Guide To Good Books

By Hans Christian Adamson

Colonel, U. S. Air Force, retired. Author of: "Captain Eddie Rickenbacker" — "Lands Of The New World Neighbors" — "Keepers Of The Lights" — "Admiral Thunderbolt"; with Fred G. Carnochan: "Empire Of The Snakes" — "Out Of Africa"; with Charles A. Lockwood: "Hellcats Of The Sea" — "Zoomies, Subs and Zeros" — "Through Hell And Deep Water"; with L. J. Maitland: "Knights Of The Air"; with Helen Lyon Adamson: "Sportsman's Game And Fish Cookbook."

The reviews appearing in this March 1960 issue of *The Bulletin of the Columbia Scholastic Press Advisers Association*, published quarterly at Columbia University in the City of New York, are also distributed to four hundred United States Armed Services libraries in thirty-six Commands throughout the world. Readers please address all inquiries regarding "Guide To Good Books" to Hans Christian Adamson, 850 Powell Street, San Francisco 8, California.

The Magnificent Scufflers by Charles Morrow Wilson (Stephen Greene Press — NF — Illus. — \$4.50). Well, what do you know! The modern art of grunt-and-groan had its inception in the Irish communities of Vermont a century ago. At least, so says Mr. Wilson in this richly anecdotal biography of "color and elbow" wrestling. Briskly paced and full of gaudy sports personalities of the gaslight years.

Affectionately F. D. R. by James Roosevelt and Sidney Shalett (Harcourt, Brace — Illus. — NF — \$5.75). This is an unusual and palatable mixture of biography and autobiography. Franklin D. Roosevelt, as a father, invalid, and public figure as seen through the eyes of a son as the latter grew from boy to man. Highly recommended.

Thailand by Noel F. Bush (Van Nostrand — NF — Illus. — \$3.50). Students, globe-trotters, and armchair tourists will enjoy the affectionate and genial flavor of this sprightly volume about modern Siam. Mr. Bush, a four year resi-

dent of Bangkok, depicts this quaint little kingdom sympathetically and well.

Adventures In Algeria by Alexandre Dumas (Chilton — NF — \$3.50). This illustrious writer of fiction knew how to impart the glow of imaginative writing that lifts a travelogue of the 1850's far above the level of a Baedeker. His yarns about visits to Tangier, Gibraltar, Algiers, and Bizerta are entertaining, exciting — even informative.

A History of the Circus In America by George L. Chindahl (Claxton — NF — Illus. — \$5.00). The author traces the development of the circus in U.S. and Mexico since 1771 when an itinerant performed passed the hat after giving a show in the common in Salem, famous also for its witches. Circus buffs — and who aint? — will love this deep but delightful study of a great American institution from one-horse wagons to motorized caravans.

The Undefeated by George Paloczi - Horvath (Atlantic - Little-Brown — NF — \$4.50). The focal

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point of this autobiography is the making and unmaking of a dedicated communist. A loyal Hungarian party member, he was thrown into prison as a traitor in 1947. During five years of imprisonment he was to learn everything about communistic cynicism, brutality, torture, false accusations, and equally false confessions. He was released in time to take part in the 1956 rebellion and escaped when it collapsed.

Third Man In The Ring by Ruby Goldstein (Funk & Wagnalls — NF — Illus. — \$3.95). Here the most famous referee in boxing — who calls himself the loneliest man in the world — talks interestingly about professional boxing, New York slums, and the tough world of fighters, promoters, and "sports" he lives in. Dramatic and revealing.

Dust On My Toes by Sister Maria del Rey of Maryknoll (Scribners — NF — \$3.50). Before she became a Maryknoll Sister, Maria del Ray was a Pittsburgh newspaper woman. In this well-written volume, Sister Maria relates fourteen interesting tales about people across the street and across the world — stirring and adventurous episodes in peace and war. She has a delightful style, a quick eye for humor, a deft way with pathos and — always — a genially firm work-a-day Faith.

Peter The First — by Alexy Tolstoy (Macmillan — F — \$5.95). Like his famous namesake, this Count T has a great gift for weaving large-scale historical tapestries around men of heroic stature. This historical novel will live and transmit its fascinating radiation as long as the Great Peter himself is remembered. Solid but fascinating.

William Diamond's Drum by Arthur Bernon Tourtellot (Double-

day — NF — Illus. — \$5.95). This is an intensely interesting and dramatic — yet accurate — minute-by-minute and man-by-man account of the opening movements of the American Revolution. The shot that was heard around the world was really triggered by the drumbeats of William Diamond, a boy of 16. A new angle on an old subject.

Fisherman's Summer by Roderick Haig-Brown (Morrow — NF — Illus. — \$3.75). Lively as a trout rising to a fly is this volume about fish, fishermen, and fishing from British Columbia to the sub-Arctic. Only a keenly literate sportsman with a deeply-rooted love of nature and its denizens could produce this collection of charming narratives that produce a gee-wish-I-was-there yen on the part of the reader.

New Treasury of Stories for Every Speaking and Writing Occasion by Jacob M. Braude (Prentice Hall — NF — \$4.95). The purpose of this book is, frankly, to abolish the sentence of death by electrocution imposed by so many public speakers of all grades upon their audiences. Here are some 2900 "that reminds me" stories and quotations to enable orators to enliven their orations. It also affords amusing reading.

Three Against the Wilderness by Eric Collier (Dutton — NF — Illus. — \$4.95). A true story about a man, a woman, and a boy who waged a long, long war against the Canadian wilderness and won. A trapper over a 150,000 acre area, Mr. Collier — and his family — faced the forces of forest fires, droughts, floods, famines, and dangerous animals. Now, after some 20 years of warfare, the Collier's wilderness is tame. Gripping saga of the out-of-doors 20th Century style.

It's Good to be Alive by Roy Campanella (Little, Brown — NF — Illus. — \$4.50). In a genially reminiscent mood, the famous ex-catcher of the Dodgers tells about his rise and adventures in baseball as well as the problems he had to overcome when he became a helpless quadriplegic following an auto accident. The author's friendly character and manly resignation to his fate gives the story a sunny and appealing warmth.

The Golden Age of Quackery by Stewart H. Holbrook (MacMillan — NF — Illus. — \$4.95). A captivating tongue-in-cheek appraisal of the good-old-days when medicine quacks offered their fraudulent wares to a gullible public. As Mr. Holbrook presents the absurd remedies and impossible cures, one realizes that the difference between the medicine show and the T-V commercial is not so great after all. Step up folks and get your copies — a sure cure for the dull ache of boredom.

Only In New England by Theodore Roscoe (Scribners — F — \$3.95). The author of this novel about crime in the land of cod has a deceptive but enchanting way of making fiction seem like fact; of making characters appear like people and, lastly, of making crime seem to pay.

Living Beyond Your Heart Attack by Eugene B. Mozes, M.D. (Prentice-Hall — NF — \$3.50). Dr. Mozes is a highly Articulate Canton, Ohio, heartspecialist. He speaks encouraging words to men and women who have suffered and survived from coronary troubles. A reassuring thesis that sets out to prove that one's number is not necessarily up — or usefulness ended — because of a heart attack.

No Stone Unturned by Louis A. Brennan (Random House — NF —

Illus. — \$5.00). By far the most complete and understandable book ever prepared for the lay-reader on the origin, caliber, and struggle for survival of pre-historic man in the New World. Mr. Brennan has succeeded in describing the factors, such as global vagaries in climate and local plentitudes or scarcities in food on the hoof, that governed the growth and spread of Man in the Americas. As fascinating as any who-done-it.

Gettysburg — The Shaping of a Battle by James Stuart Montgomery (Chilton — NF — Illus. — \$5.95). With maps and carefully selected facts, Mr. Montgomery gives complete and often unexpected answers to the *whats* and *whys* of the Battle of Gettysburg. Previous authors have covered this bloody conflict either with the Blues or the Grays — but here is a picture in the round. Three large situation maps enhance the value of this well-prepared volume.

The Final Diagnosis by Arthur Hailey (Doubleday — F — \$3.95). Not since Dr. Lloyd Douglas wrote his celebrated books about men of medicine, has a novel come along that deals as realistically and absorbing with hospitals and their populations as *The Final Diagnosis*. Being by profession a screen writer, Mr. Hailey has transferred some of the screen's broad dimensions into his story. It has a feeling of movement created by the use of six cameras instead of one. Maybe the author used six typewriters.

Complete Book of 20th Century Music by David Ewen (Prentice-Hall — NF — Illus. — \$7.50). There is more to this comprehensive analysis of and guide to some 1,000 musical compositions written since 1900 than meets the ear and eye. It actually proves that the musical

world had not surrendered to rock and roll. In addition, the book contains biographies and evaluations of about 100 Twentieth Century composers as well as explanations for listeners of leading techniques.

From Galaxies to Man by John Pfeiffer (Random House — NF — Illus. — \$4.95). There are quite a few delightful years of happy reading in this up-to-date presentation of man's knowledge of the Universe and its relation to him or the other way around. When he writes about starstuff, Mr. Pfeiffer is on solid ground of currently accepted theories; but his way of writing comes so close to being sheer prose-poetry that it is astronomically out of this world.

The Armada by Garrett Mattingly (Houghton-Mifflin — NF — Illus. — \$6.00). The marshalling of facts and incidents in this imposing volume dedicated to the telling of Spain's unsuccessful attempt to subdue England in the days of Queen Elizabeth is as far-flung and massive as the Armada itself. There has never been anything like the Virgin Queen's defense of England and there has never been as clearly defined and readable presentation of this epochal event as Mr. Mattingly's volume. Here is history that flows freely and colorfully.

The Image Makers by Irwin Ross (Doubleday — NF — \$4.50). Frustrated journalists, defeated authors, and disappointed authors can always find shelter in that peculiar hodge-podge of words, vanity, and wisdom called Public Relations. The author has not produced one of those often repugnantly-unfair expose books. Rather he has dissected the mental, commercial, and objective anatomy of a business that, one of these days,

may become a profession. No fictitious characters here. Mr. Ross deals interestingly with actual people.

Family Gathering by Kathleen Norris (Doubleday — NF — \$4.50). To the several generations of readers who have enjoyed the deep but gentle romances of Mrs. Norris' vividly drawn characters, this autobiography will be welcome and absorbing. Her childhood years in San Francisco in a frame of warm-hearted family life; her years of struggle toward literary success in New York; her own happy family life with Frank Norris — it all combines into a book that makes one's soul purr like a kitten before a hearth.

Dance Back the Buffalo by Milton Lott (Houghton-Mifflin — F — \$4.50). This is another of those books in which the White Man holds up the mirror of historical truth and sees his own abhorrent persecutions and dim-witted misunderstandings of the Red Man at their bloodiest worst. While a novel, the plot is based upon paralleling historical facts in the crushing of the Indians of the Plains by the U. S. Army. Written with force and clarity.

These Were Our Years by Frank Brookhouser (Doubleday — Ant. — \$4.95). As the author says — this is a panoramic and nostalgic look at American life between the two World Wars. For those of us who are old enough to remember a lost way of life (and to much of it — good-riddance) it has the fascination of blading through an ancient mail-order catalogue; to those too young to remember, there's the news that there was dross in the dough even when paw and maw were young. Entertaining off-and-on reading.

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